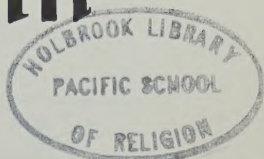


# The Hymn

JULY 1967



## LUTHER'S PREFACE TO THE "GEISTLICHE GESANGK BUCHLEYN"

Translated by Leonard Woolsey Bacon, M.D.

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That it is good, and pleasing to God, for us to sing spiritual songs is, I think, a truth whereof no Christian can be ignorant: since not only the example of the prophets and kings of the Old Testament (who praised God with singing and music, poetry and all kinds of stringed instruments) but also the like practice of all Christendom from the beginning, especially in respect to psalms, is well known to everyone: yea, St. Paul doth also appoint the same (I Cor. xiv) and command the Colossians, in the third chapter, to sing spiritual songs and psalms from the heart unto the Lord, that thereby the word of God and Christian doctrine be in every way furthered and practised.

Accordingly, to make a good beginning and to encourage others who can do it better, I have myself, with some others, put together a few hymns, in order to bring into full play the blessed Gospel, which by God's grace hath again risen: that we may boast, as Moses doth in his song (Exodus xv) that Christ is become our praise and our song,

*(Please turn to Page 66)*

and that, whether we sing or speak, we may not know anything save Christ our Saviour, as St. Paul saith (I Cor. 2).

These songs have been set in four parts, for no other reason than because I wished to provide our young people (who both will and ought to be instructed in music and other sciences) with something whereby they might rid themselves of amorous and carnal songs, and in their stead learn something wholesome, and so apply themselves to something that is good with pleasure, as becometh the young.

Beside this, I am not of opinion that all sciences should be beaten down and made to cease by the Gospel, as some fanatics pretend; but I would fain see all the arts, and music in particular, used in the service of Him who hath given and created them.

Therefore I entreat every pious Christian to give a favorable reception to these hymns, and to help forward my undertaking, according as God hath given him more or less ability. The world is, alas, not so mindful and diligent to train and teach our poor youth, but we ought to be forward in promoting the same. God grant us this grace. Amen.

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*My God Is There, Controlling*, 65 new hymns and poems by William Watkins Reid; 64 pages; price \$1.

*Sing With Spirit and Understanding*—the history of the Hymn Society of America from 1922 to 1962; 96 pages; price \$1.

Write:

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# The Hymn

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# Let's Broadcast Those Hymns

W. SCOTT WESTERMAN, SR.

ARE WE taking advantage of a great opportunity now available for promoting the knowledge and appreciation of the fine hymns of the Church? I refer to the tremendous possibilities in the broadcasting field. More than 3900 A.M. and 1180 F.M. stations are now operating in the United States. But are we using them effectively as channels of information and inspiration in the area of hymn-usage? Let me give one personal experience.

Here in Michigan, at Michigan State University, we have station WKAR which presents 15 minutes of *Hymns You Love* each morning from Monday through Saturday at 9:30 o'clock. As I listened to these broadcasts over an extended period of time it occurred to me that the programs were overbalanced in favor of the so-called "popular" hymns, also that people might not be furnishing the station with any other kind. To help in this situation the question came to mind—why not forward for broadcast some of the Junior Choir renditions of *Great Hymns for Children* available from the Abingdon Press at Nashville, Tennessee? I chose the hymns presented by the Glenview, Illinois and the Westfield, New Jersey, Junior choirs, wrote to Nashville for permission to clear copyrights and to broadcast. This was granted. Then the program director at WKAR was contacted by letter concerning the possibilities of broadcast. He replied that the station would be glad to receive the record and to evaluate its broadcast possibilities. The record was sent to WKAR and was processed for suitability for broadcasting.

The station has taken great pains to do an excellent piece of work. Needless to say, it was a great joy and inspiration to hear these fine choirs with their beautiful voices singing the great hymns of the church, and to realize that thousands of homes all over Michigan and of surrounding states were hearing them also. Not only *Great Hymns for Children* were made available but through the good offices of the music department of Albion College a record of *Hymns of the Month* was sent to the station and was broadcast. What would happen if the church musicians of our country, devoted to the spread of the enduring hymns of the church, were to write to the radio stations serving their area and enquire if they would be interested in receiving for broadcast a gift of great hymns excellently recorded? I am confident that a large majority would reply in the affirmative. Then the donor could

(Please turn to Page 77)

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Mr. Westerman is a retired minister of the Methodist Church, still enthusiastically active in the field of church music. He lives in Chelsea, Michigan.

# National Hymns

FREDERIC FOX

IN THE Fall of 1957, before the Queen of England came to the United States to visit the President, there was considerable high-level talk about which Church she would attend: the National (Episcopal) Cathedral or the National (Eisenhower) Presbyterian. Crowned as Defender of the Faith (Episcopal), she had an official inclination for the former; but as a weekend guest in the White House, she was expected to attend divine worship with her hosts, President and Mrs. Eisenhower who were Presbyterians. For some time the talk waxed warm by diplomatic cable between London and Washington. Finally, the two heads of state agreed to compromise. The Queen said she would attend early worship at the Cathedral, and the President said he would meet her afterwards at 11:00 o'clock in front of his Church a few blocks north of the White House.

News of the compromise caused a pleasant commotion among the Presbyterians. The minister of the church, the Reverend Dr. Edward L. R. Elson, a Reserve Colonel in the U.S. Army Chaplains Corps, was delighted at the prospect of preaching to the Queen, and he immediately began to design an Order of Service that would be as attractive to her as possible. To be sure he had everything right, he came down to the White House to go over the plans with his No. 1 parishioner, President Eisenhower.

One of the things that worried Dr. Elson was a hymn, specifically the last stanza of *America* which, by tradition, his people sang after the Morning Offering instead of the Doxology. As the ushers came down the aisle with their plates, the Congregation always stood and sang:

Our fathers' God, to Thee, Author of Liberty, to Thee we sing;  
Long may our land be bright with freedom's holy light;  
Protect us by Thy might, Great God, our King.

Dr. Elson felt this hymn might be considered an affront to the Queen because it sounded so much like the British National Anthem. He asked the President whether they had better omit it for one Sunday and sing the Doxology instead.

As a firm believer in tradition, Mr. Eisenhower felt the Presbyterians should not omit the last stanza of *America*, but also, as a believer in compromise, he suggested the choir follow it immediately by

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*Frederic Fox is recording secretary of Princeton University, Princeton, N.J., and a well-known hymnologist.*



singing *God Save the Queen*. This suggestion pleased Dr. Elson, but it raised another problem. As a man of strict military background—with almost as many medals as the President—he knew enough about protocol to know that *God Save the Queen* could not be sung in a formal gathering of American citizens on American soil without being followed by *The Star-Spangled Banner*. When he brought up this matter of protocol, the President turned his cool blue eyes on him and said, "Listen, Dr. Elson, I am protocol around here. Just let the choir sing *God Save the Queen* and let it go at that."<sup>1</sup>

And that is the way it was done. On Sunday, October 20, 1957, as a member of Mr. Eisenhower's staff, I got an official ticket for the service and I well remember the harmonious juxtaposition of *America* and *God Save the Queen*. We also sang three other hymns: *Holy, Holy, Holy*; *The Lord is My Shepherd*, and *O God, our Help in Ages Past*, but they do not stand out so clearly in my memory.

This incident illustrates the juxtaposition of my two favorite subjects: *politics* and *religion*—two subjects we are never supposed to talk about in polite society, but which are "the only subjects worth talking about" according to Gladstone, that most Christian statesman of Victorian England. (See his book *The State in Its Relation with the Church* published in 1838.)

### Politics in the Hymnal

As in every other aspect of church life, the hymnbook is full of politics in varying degrees. The spirit of nationalism, patriotism, and pride of country is endemic in the body of the church. Christians have to live someplace. And as they become citizens of a certain land, they become increasingly proud of it and responsible for it. They put the national flag in their sanctuaries, and the head of state in their prayers, whether he be president, king, czar, führer, duce or caudillo. They sing of their homelands with religious fervor. As citizens of the nation, they help to direct its policies, foreign and domestic, and in modern times, they are more apt to die for their country than for their church.

It is not by chance that the *Pledge of Allegiance to the Flag*—the first article of political faith memorized by every American school-

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<sup>1</sup> Eisenhower was too diplomatic to suggest that "God Save the Queen" be followed by "Come, Thou Almighty King" as one American clergyman had done during the Revolutionary War. When a band of British redcoats burst into his church on Long Island and tried to force his people to sing the usual petition on behalf of King George III, the devout and wily clergyman frustrated them by leading his people in a higher petition—set to the same tune—namely, the newly-written hymn, "Come, Thou Almighty King."

child—was written by a clergyman, the Reverend Francis Bellamy; and the classic story of political excommunication, *A Man without a Country*, was written by another American clergyman, the Reverend Everett Hale.

"There is nothing that gives such pith to public service as religion," said Woodrow Wilson, the President of the United States who was born in a Presbyterian parsonage.

Some devout people complain of the misalliance of church and state. They feel that Christianity should never be allied with Americanism, Communism, Facism or any other -ism. They feel the state is a secular beast, sometimes a runaway horse or even one of those monsters in Daniel or the Book of Revelation. They feel the state should do its secular work entirely apart from the sacred work of the church.

Others disagree. They feel church and state are more like man and wife, eternally joined for better or for worse. Better, say the clergy, if the analogy is more like a centaur with the lower half obviously secular. Better, say the government officials, when the church is willing to accept its proper role as a goodluck donkey in the stable of a thoroughbred. Though in recent times, as far as politicians are concerned, the clergy have been acting like horseflies.

*Question:* Should the *Star Spangled Banner* be included in the hymnbook? Many Christians say, *No*. The first line of that song: "O say can you see by the dawn's early light . . ." does not refer to a sacred thing. Therefore, it cannot be a hymn. It is not like *O God, our help in ages past*, or *O Jesus, I have promised*, or *O Holy Spirit, enter in*. The National Anthem, they say, is simply a salute to the flag with the motto: *In God we Trust* thrown in as a sop.

Neither the Yale nor Harvard hymnbooks include the *Star Spangled Banner*. Neither do most Catholic, Protestant and Jewish hymnals. But the *Princeton University Hymnal*—a specially bound edition of the *Pilgrim Hymnal* published by the United Church of Christ (Congregational)—does include the National Anthem. It is printed at the back of the book, outside the regular hymn section, but it is there. The Episcopal Hymnal also includes the National Anthem. In Colonial America, both the Episcopal and the Congregational Church were state-supported, so maybe that is the reason they are less embarrassed by "Old Glory" than their virgin sisters in the faith.

While the *Star Spangled Banner* is included in only a few Church hymnbooks, there are many other widely-sung hymns with strong patriotic themes. Almost every American Christian is willing to sing hymns like:

*My Country, 'Tis of Thee*, written by the Reverend Samuel F.



Smith for a patriotic service held in Boston on Independence Day, July 4, 1832.

*O Beautiful for Spacious Skies*, the first music bounced off a space vehicle by the U.S. government.

*Mine Eyes Have Seen the Glory* ("The Battle Hymn of the Republic"), chosen for Winston Churchill's funeral service as a tribute to his Anglo-American heritage and the Atlantic Alliance.

*God of Our Fathers*, beginning with a fanfare of trumpets that sounds like a cavalry charge and directed at the Great God Jehovah who led His people to the Promised Land.

So, while most clergymen do not want to raise "Old Glory" to the top of the church steeple, they are quite willing to ask their people to sing "National Hymns." Every major American hymnal contains a number of these.

### In the Pilgrim Hymnal

As a member of the *Pilgrim Hymnal* (1958) committee, I was responsible for drawing up the first list of possible choices for the category of "National Hymns." With my long-time interest in politics and religion, I much enjoyed this job, as I did everything else connected with the publication of the Hymnal. It was one of the most joyful and meaningful things I ever did for the church.

Since a new church hymnal is usually a revision of the previous one, the first thing I had to do was review the "National Hymn" category in the *Pilgrim Hymnal of 1931*. In that book, the book my father loved, I noticed there were 19 hymns under the category, *Patriotism*. In the book which preceded it, the one published in 1904—the grandfather of our present hymnal—there were 15 hymns under the category, *Our Country*. The changing attitudes of the American church toward the American state can be seen and heard in the three generations of *Pilgrim Hymnals*: 1904, 1931, and 1958.

In 1904, our people used to sing a hymn called *Land Where the Banners Wave*, by Oliver Wendell Holmes. The text is pure, unabashed love of country (similar to the poem he wrote about the frigate, Old Ironsides.) Written during the fervent days of the Civil War, it exhorts the Christian citizen to rally round the flag, symbol of freedom, sweet freedom:

Land where the banners wave last in the sun,  
Blazoned with star-clusters, many in one,  
Floating o'er prairie, and mountain, and sea,  
Hark! 'tis the voice of thy children to thee!

The fifth and last stanza of the hymn sums up the message. It



wraps the flag securely around the Bible and the Constitution. In the mind of the author, freedom and the U.S.A. are so closely identified that it is impossible to separate them. Set to the tune *Liberty*, the whole effect is gloriously sentimental:

Fold the broad barrier-stripes over her breast,  
Crown her with star-jewels, Queen of the West!  
Earth for her heritage, God for her friend,  
She shall reign over us, world without end. Amen.

This hymn was dropped by the editorial committee that prepared the 1931 revision of the *Pilgrim Hymnal*. The attitude of the next generation toward our country—tempered by World War I—was less romantic than Oliver Wendell Holmes. But the people in the church still believed firmly in patriotism and they were happy to sing about it. In fact, in their book, as I said, they increased the total number of National Hymns to 19.

One of them, *God Save America*, was set to the tune of the *Russian Hymn*, a tune commissioned by the Czar who wanted his people to sing something on his behalf like the British sang for their Sovereign.

In 1931, the Christians of America could still sing proudly of their land. The text and tune of *God Save America* are exultant. It contains paeans of praise for the New World: the melting pot, skyscrapers and incandescent lamps. As an empire founded on brotherly kindness, "bearing the olive," the United States would lead the world in the triumph of love.

Only in the last stanza can we hear an element of doubt and self-criticism:

God save America! 'Mid all her splendors,  
Save her from pride and from luxury;  
Throne in her heart the unseen and eternal;  
Right be her might and truth make her free! Amen.

This hymn was dropped by the editorial committee which revised the 1931 *Pilgrim Hymnal* for the present day. Tempered by another World War and Korea, plus the hydrogen bomb and the mature responsibilities of world power, the book we published in 1958 removed much of the sentimentality and pride from the category of hymns now listed under the heading: *The Nation*. Indeed, one of our present hymns is a bitter denunciation of blind patriotism. It is called *O God of Earth and Altar*, by Gilbert K. Chesterton, the English writer who became a convert to the Catholic Church, and wrote at the height of the British Empire. It is sung to a Welsh tune in a fitting minor key, *Llangloffan*.

O God of earth and altar, bow down and hear our cry;  
 Our earthly rulers falter, our people drift and die;  
 The walls of gold entomb us, the swords of scorn divide;  
 Take not thy thunder from us, but take away our pride.

The hymn goes on to describe all manner of patriotic corruption: the police state, bribery in high places, easy speeches that comfort cruel men. In places, it almost seems to recommend a kind of holy treason.<sup>2</sup>

### "Religion and Politics Need Each Other"

In recent years, especially since the mounting intensity of the Vietnam War, some churchmen have been giving the state a hard new look, almost wondering whether their allegiance to Christian principle comes before their allegiance to American law. It is a painful time, and I for one hope that the union of religion and politics in the U.S.A. will never be dissolved. I feel the two need each other: as body and spirit, faith and loyalty in a common homeland. Like every healthy union, there should be room for honest criticism between the two parties but not bitter distrust. I hope our state will never so defile the land that the church will curse it as an abomination. Or the state set up concentration camps for Christian traitors.

I hope that future Presidents will still be able to take their oaths of office, so help them God, with their hands upon the Bible opened to Psalm 33:12 "Blessed is the nation whose God is the Lord; and the people whom he hath chosen for his own inheritance." There are many other patriotic psalms from which a President could choose. America is not the first country to consider itself the Promised Land.

At the risk of being denounced as a priest of Baal, I love the U.S.A. and I hope my love is not sentimental or blind. I hope my loyalty as a citizen is strengthened and corrected by my devotion as a Christian.

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<sup>2</sup> At Ft. Dix recently, I experienced a reassuring proof of American democracy when I went over to lead a group of soldiers—officers and enlisted men—in the singing of this hymn. I found it printed in the new *Armed Forces Hymnal* (on sale at the Government Printing Office for \$2.50). Included in this state hymnal, I find it a real tribute to our country's traditions of free speech, free song. In the U.S.A., Christians even those in uniform, can still make their voices heard. In fact, the state—which often has a better appreciation of the role of religion than the church's appreciation of the role of politics—encourages people to sing, though naturally the U.S. Army prefers songs like Irving Berlin's *God Bless America*. (In the official Army Song Book DA Pam 28-101, the first song is the National Anthem. Then comes *America, America the Beautiful*, and *God Bless America*. Further on, there is a group of 14 hymns and Christmas carols. The only one with a slight Easter theme is another popular song by Irving Berlin describing the Easter parade down Fifth Avenue. The Army still does not know how to handle the Crucifixion, much less the Resurrection.)



In this spirit, I could appreciate three radically different religious gatherings held in Washington early this year, between Sunday, January 22 and Thursday, February 2. The first was held in the National (Episcopal) Cathedral where Woodrow Wilson is buried. The second was held in the National Christian Church while President Johnson was among the worshippers. And the third was held in the banquet room of the Shoreham Hotel with guests from the highest echelons of Government.

On January 22, the preacher at the National Cathedral was my friend and teacher, the Reverend Dr. John C. Bennett, president of Union Theological Seminary and a leader in the fight against U.S. policy in Vietnam. Like Jeremiah, Dr. Bennett might dramatize his opposition to the war by picketing the White House, throwing himself against the Pentagon, and even preaching holy treason. In his sermon at the Cathedral, he reminded the people that they were part of a Christian community "and under no American authority."<sup>3</sup> He urged them to show their true colors in this "most serious conflict between church and state." For his sermon hymn, he chose Churchill's favorite *Fight the Good Fight*. (It might have been more fitting to have sung *When I Survey the Wondrous Cross*, or *Ye Servants of God, Your Master Proclaim*.)

A week later, in the National Christian Church, as President and Mrs. Johnson listened attentively, the Reverend Dr. George R. Davis defended the government's position in Vietnam. Calling himself a "hawkish dove," he denounced the Christian pacifists who were undermining the faith of Americans in their political leaders and prolonging the war by hampering their military leaders. For his processional hymn, he chose *Onward, Christian Soldiers*, the hymn which would be played so slowly a few days later at the funeral of Lt. Colonel Virgil I. (Gus) Grissom, USAF, the command pilot of the Apollo spacecraft.

Finally, on Thursday, February 2nd, at the Presidential Prayer Breakfast in the Shoreham Hotel—about halfway between the National Cathedral and the National Christian Church—President Johnson gave a short sermon on the dangers of patriotism. He admitted that other great nations had "crumbled into dust . . . driven by pride and vain pretensions." With Abraham Lincoln, he admitted American policy was not necessarily the same as the Almighty's, but we "must

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<sup>3</sup> Later, in a letter to me, he went on to explain: "The *Church* is under no American authority. The members of the Church as citizens are, of course, under American laws though these are not ultimate even for them."

be firm in the right as God gives (us) to see the right." He closed with a prayer for national gratitude and responsibility.

The tone of this gathering was set by the U. S. Army Chorus singing the old gospel hymn, *Sweet Hour of Prayer*.

## Wanted: an Uplifting National Anthem

FOR MORE than a century, efforts have been made from many parts of the nation and by people of many backgrounds to have the Congress of the United States "find" a national *anthem* (or a national *hymn* or *song*) that will inspire, and unite, and "rouse to high action" as the congressionally-accepted "The Star-Spangled Banner" is said not to do. The agitation for an anthem in the best spirit and tradition and faith and hope of the American people began very early in our national history—and takes on new urgency as men and women develop poetic and idealistic thoughts about the nation's place in the world as well as become musically more literate.

The idealists and the language-conscious can (and do) go through "The Star-Spangled Banner" line by line and point to poor taste, narrow-nationalism, disregard for human values that belong to everyone in every land. The musically-conscious protest that the tune is "unsingable"—except to a few vocal gymnasts. . . . But just express this criticism a bit loudly and the "patriots" of many stripes will not hesitate to question your Americanism, your loyalty, your love of country!

In 1926, for example, the Hymn Society of America sent a resolution to the President of the United States and to members of Congress asking that Miss Katharine Lee Bates' *text*, "O beautiful for spacious skies" be adopted as the *national hymn* of America—apparently leaving open the *tune* to which Miss Bates' words would be sung. Said the resolution: "The said hymn more fittingly expresses the hopes, aspirations, and sentiments of our people than any other." Meanwhile the Society asked composers to submit new tunes for possible use with the text. There was quite general agreement in the higher echelons of the musical fraternity that the tune *Materna*, to which the words were sung in churches, was not particularly suitable. Hundreds of "new tunes" were received by the Hymn Society and by the Women's Clubs of America (which were in general favorable to the proposed change),

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*Note: This article is from the weekly column, "On a Wide Circuit," which is written by W. W. Reid, and which has appeared regularly for over 25 years in a group of Methodist publications.*



and many of these tunes had real merit. Perhaps the outstanding composition was the tune written by Dr. Walter Henry Hall, of Columbia University, and since published (with Miss Bates' text) in a number of hymnals. But the project never got off the ground, for even the resolution signers could not agree upon a tune.

Meanwhile the public press was appraised of the Hymn Society's resolution—and the press awakened all the sleeping opposition. Groups that most people never knew existed took up the cudgels for Francis Scott Key and his chief claim to fame. "The Star-Spangled Banner Association," dedicated to the preservation of both text and tune, became known to many for the first time through its diatribe against the Society and all who agreed with it. The populace was still rejoicing in America's victory in World War I; and newly-formed veterans groups found here a channel for publicity. The influential *New York World* denounced "O beautiful for spacious skies" because "there is no smell of powder in it." A prominent Protestant hymnologist spoke disparagingly of the text as a "peace hymn . . . that would not be appropriate in time of war." The arguments continued pro and con for some time: and it seems certain that it was this conflict that drove Congress—under pressure of the military and the veterans—in 1931 to vote "The Star-Spangled Banner" our official anthem. . . .

Yet a large number of Americans (I will not say a majority) never sing the anthem (if such it is), but will bare their heads *to the flag and the nation*. Seldom does one sing more than the first stanza. It definitely proposes to incite to war—if not also to hatred of other than our own people. . . .

Is it not possible for the truly patriotic groups in our nation, as well as veterans, composers, poets, musical societies, and artists to unite in a project of voicing the aspirations, hopes, ideals, and spirit of America in a great anthem of which we can be proud—and which we can sing "with the spirit . . . and with understanding also"?

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(Continued From Page 68)

write to the organization issuing the records for permission to broadcast which, when granted, could then be sent to the station along with the record. The cost to the donor would be nominal indeed, and the satisfaction of promoting worthwhile hymns would be sufficient reward.

If such a plan were put into effect throughout the nation we would be well on the way to acquainting millions of unchurched people with the riches of time-tested hymnody. This door of opportunity can be opened. Let us pray and work that it may be.

# Some Classic Tunes in Lowell Mason Collections

GEORGE BRANDON, M.S.M.

AS FAR AS I am aware, little is made of the fact that Lowell Mason's tune collections included in their voluminous contents a number of classic chorale melodies and psalter-tunes of the 16th and 17th centuries. Some of this is the same music that lends prestige and status to our most respected current hymnals; and yet there it was, a hundred or more years ago, tucked in among the pages of often prosaic music that is conventionally associated with Lowell Mason's name. The following list was made by surveying the contents\* of merely three of the many Mason tune-books: *New Carmina Sacra*, 1850; *Cantica Laudis* (edited with G. J. Webb), 1850; and the *American Tune Book* (based on a popularity contest for tunes), 1869.

(Tune:)	(Mason's tune-name:)	(Location in tune-book, by page:)
<i>Chorales from the 16th and 17th centuries—</i>		
Christus, der ist mein	"Phuvah"	NCS 136
Ein' feste Burg	"1530"	CL 71
Es ist gewisslich	"Monmouth"	NCS 239
Gott sei Dank	"Lubeck"	CL 195
Herr Jesu Christ, dich	"Tosco"	ATB 110
Liebster Jesu	"Nuremburg"	NCS 193
Lobe den Herren, den	(no tune-name)	NCS 293
Lobt Gott, ihr Christen	"Lutzen"	CL 312
O Welt, ich muss dich lassen	"Clinton"	CL 183
Straf mich nicht	"St. Nicholai"	ATB 284
Valet will ich dir geben	(no tune-name)	NCS 281
Vom Himmel hoch	"Erfurt"	ATB 101
Wie schoen leuchtet	(no tune-name)	CL 277
Wir Christenleut'	"Munich"	NCS 61

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\*I took the books in the order named, and made no attempt to indicate a second or third appearance of a tune. However, approximately a dozen tunes from the first two books reappear in the third book.

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*Mr. Brandon is a teacher, composer, and organist, living in Davis, California.*



*Psalter-tunes from the 16th and 17th centuries—*

Culross	(same)	CL 312
Dundee [French]	(same)	NCS 123
Dunfermline	(same)	CL 309
Les commandemens de Dieu (Wenn wir in hoechsten Noeten)	"Bava"	CL 297
London New	"London"	NCS 110
Martyrs	(same)	NCS 128
Old rooth (with gathering-notes)	(same)	CL 295
Old 124th	"Montague"	NCS 234
St. David	(same)	CL 47
St. Michael	(same)	CL 322
Southwell	(same)	CL 322
Tallis' Canon (no ornamentation; canon intact)	(same)	CL 49
Tallis' Ordinal	"Tallis"	CL 307
Windsor	(same)	CL 310
York	(same)	CL 308

In addition, there are these even older melodies:

*Pre-Reformation tunes—*

Conditor alme siderum	"Ambrose"	CL 297
O filii et filiae	"Easter-tide"	ATB 98

Anyone familiar with 19th-century hymnic music will take for granted that little of the material noted above appears in Mason's books in "authentic" forms; yet some of these tunes are virtually note-for-note the way one finds them in the most scrupulously edited modern collections. Some of the old tunes certainly were already current in American churches before Mason's time (*Old 100th* obviously was, for example); yet it is clear that in some instances Mason felt he had a selling job to do, since he inserted edifying comments along with certain of the tunes, commenting on their worth and origin. Some of the old music was widely printed in books of the middle and late 19th century; which leads to the question, Was this popularity due at least in part to Mason's efforts, or was he simply reaping where others had sown? There is room for a great deal of further research in this one facet of Mason's relationship to American church music. Perhaps such research could help reconcile the wide divergence in the appraisals of his influence on the sacred music of his day and our own.

# Praise The Lord!

Psalm 148

London Foundling Hospital Collection, 1796

Garry A. Cornell, 1966

With dignity

1. Praise the Lord! Ye heavens, a - dore Him; Praise Him,  
2. Praise the Lord! For He hath spo - ken; Worlds His

an - gels, in the height; Sun and moon, re - joice be -  
might - y voice o - beyed; Laws, which nev - er shall be

fore Him; Praise Him, all ye stars and light.  
spo - ken, For their guid - ance He hath made.

3. Praise the Lord! For He is gracious;  
Never shall His promise fail;  
God hath made His saints victorious,  
Sin and death shall not prevail.
4. Praise the God of our salvation;  
Hosts on high, His power proclaim;  
Heaven and earth, and all creation,  
Laud and magnify His name!

# Jesus, Name All Names Above

Theoctistus of the Stadium, cir. 890

Tr. John Mason Neale, 1818 - 66 a.

Steve Sharp

In flowing style

1. Je - sus, Name all names a - bove; Je - sus best and dear - est;  
 2. Je - sus, crowned with bit - ter thorn, By man - kind for - sak - en,  
 3. Je - sus, o - pen me the gate That of old he en - tered

Je - sus, fount of per - fect love Ho - liest, tenderest, near - est,  
 Je - sus, who through scourge and scorn, Held Thy faith un - shak - en,  
 Who in that most low es - tate, Whol - ly on Thee ven - tured;

Thou the source of grace complet - est, Thou the pur - est, thou the sweet - est,  
 Je - sus clad in pur - ple rain - ment For man's e - vils making pay - ment.  
 Je - sus leave me not to lan - guish: Help - less, hope - less, full of an - guish!

Thou the well of power di - vine Make me, keep me, seal me Thine!  
 Let not all Thy woe and pain, Let not Cal - vary be in vain!  
 Je - sus, let me hear Thee say, "Thou shall be with me to - day!" A - men.



# Paul Gerhardt: The Man, His Hymns, and His Theology

GERAN F. DODSON

PAUL GERHARDT, born March 12, 1607, was the son of the burgomeister of the town of Gräfenhainichen, Saxony. He spent his younger days in the midst of the Thirty Years War, a period which was one of disappointment and frustration for him, for at the age of forty-five we find him without a position in life, still a candidate for the ministry in the Lutheran church. In 1651 Gerhardt moved to Berlin and took up residence in the Berthold home, where he was to fall in love with Maria, his landlord's daughter.

At this point in his life he had written a number of hymns, but had not yet published them. The situation was to change rapidly however. In the following months Gerhardt was offered a living in a small village, Mittenwalde, was ordained into the Lutheran ministry, married the woman he loved, and began to publish the hymns he had been writing for many years. He remained at Mittenwalde for six years, during which time his hymns brought him great popularity and fame as a hymn-writer.

In 1657 Paul Gerhardt was called as "diaconus" (assistant pastor) to the St. Nicholas Church in Berlin, a position which he well deserved. At St. Nicholas, Gerhardt worked long and diligently, performing his duties with utmost devotion. During his pastorate at Berlin he wrote more hymns which gained immense popularity. Crowds flocked to hear the hymn-writing preacher who spoke sincerely and persuasively, holding Christian love and charity to be the greatest possessions of men.

Soon the Elector Friedrich Wilhelm I, in his efforts to make peace between the Lutheran and Reformed Churches in his country, issued an edict which restricted freedom of speech on points of disputation between the two churches. The clergy in Wilhelm's district were required to sign the edict; however, some of the Berlin clergy, among them Gerhardt, refused to sign or obey the edict. The result was that Gerhardt was deposed from his ministerial office, prevented from performing any function of his office, even in the privacy of his home.

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By now the name of Paul Gerhardt was known throughout Berlin, and his hymns were sung in almost every church. Gerhardt's friends petitioned the Elector to absolve Gerhardt and restore him to his duties. The Elector complied, but only on the condition that Gerhardt would hold himself bound to the edict. Gerhardt refused to accept these terms, and his exclusion from office was made final. For more than a year he was without employment.

The closing years of Gerhardt's life were spent at Lübben, having been appointed archdeacon there. His last years were filled with much unhappiness due to family affliction and the unkindness shown him by his rivals. He was buried at Lübben in June of 1676, and the inscription on his portrait there reads, "Theologus cribro Satanae versatus" (a divine sifted in Satan's sieve).

### Hymns to a Loving God

A unique note is sounded in Gerhardt's hymns which was not found in the hymns of Luther and the predecessors of Gerhardt. His hymns marked the transition from confessional and ecclesiastical hymns to hymns of a subjective, pietistic, and devotional nature. In Martin Luther's time the belief in free grace and the work of the atonement in redemption was the inspiration of his joyful, objective confidence; with Gerhardt it was his belief in the love of God. With Luther the old wrathful God of the Romanists assumed a heavenly aspect of grace and mercy; with Gerhardt the God of justice, grace, mercy, and righteousness in a gentle, loving God.<sup>1</sup>

Examples of Gerhardt's subjectiveness can be seen when his hymns are analyzed with regard to words which lend themselves to subjective impressions. Sixteen of his hymns begin with the first person pronoun "ich." However, his hymns are not to be compared with the hymn writers of the nineteenth and twentieth century with regard to sentimentality, for Gerhardt never lost sight of the objective fact that man is justified by his faith in God. Salvation is not a matter of merely shunning evil and turning up one's nose at that which smacks of the devil; rather, it is a positive assertion of a man's belief that through Christ he has been saved to eternal life. There could be no "gentle Jesus, meek and mild" for Gerhardt. Such a concept would never have allowed him to take command of his existence as he did.

Because of his constant emphasis on the love of God, his hymns possess a degree of emotional warmth that is lacking in the earlier Lutheran hymns. His lyrics on the glory of nature are beautiful, for in contemplating the beauty of created things he is ever praising God. This can be seen especially in "Nun ruhen alle Wälder."

Gerhardt's hymns reflect personal experiences in a manner which gave new encouragement to his friends, family, and undoubtedly to himself. He felt many unpleasant experiences during his lifetime. These events are judged in their relationship to God and to Gerhardt's own spiritual development. His hymns are the product of a man of faith.

Certainly we may classify Gerhardt as a poet of consolation. Of a total of 132 hymns, 29 are based on the Psalms and 24 on other Scripture passages. Seventeen hymns deal specifically with the cross and consolation. It is interesting to note some of the words which appear in his hymns and their frequency of appearance. The words which appear often are *comfort, assured, joy, light of joy, happy, joyful, and peace.*

Gerhardt had undergone an inner transformation: before expressing his faith in hymns he had thought of God much as had Luther, but with the advent of his hymns he no longer thought of God as one who is a fighter and who makes dogmatic demands. He took refuge in God as a loving person.<sup>2</sup> He held to the doctrines set forth by Luther, but he expressed them in such a way that the common people who were not theologians could understand and derive inspiration from them.

### "Inspired and Uplifted All"

The hymns of Paul Gerhardt have inspired and uplifted all who have ever sung or heard them. Perhaps the most important element in these hymns has been the earnest desire of a man to communicate the love and devotion he felt for his Lord. Gerhardt's hymns reveal a God who sustains, enlightens, directs, and cares for every mortal who has ever written his name on the pages of history. Some of the great hymns of Gerhardt follow in this study.

#### *"Jesus, Thy Boundless Love to Me"*

"O Jesu Christ, mein schönstes Licht" is a poetical rendering of a prayer for the realization of the love of Christ. The translator, John Wesley, first heard this hymn as sung by some Moravians while on his trip to America, and a few years later he translated it and included it in his *Hymns and Sacred Poems* of 1739. The circumstances which brought about the translation prove to be quite interesting. While Wesley was in Georgia, problems arose which eventually led to his escape from the state while under an indictment. In his *Plain Account of Christian Perfection* Wesley writes:

... In the beginning of the year 1738, as I was returning from Savan-



nah, the cry of my heart was "O grant that nothing in my soul / May dwell by Thy pure love alone"—a prayer abundantly answered . . . I felt my heart strangely warmed. I felt I did trust in Christ, Christ alone, for Salvation; and an assurance was given me that He had taken away my sins, even mine, and saved me from the law of sin and death.<sup>3</sup>

This hymn suggested the only refuge open to Wesley, a mystic union between Christ and his own soul. In like manner Gerhardt felt that union; he desperately needed to feel that he was one with his Savior. Such words as *fear, sorrow, weakness*, reveal to what extent Gerhardt demanded the love relationship expressed in the hymn. The hymn is an expression of faith in the God who commands heaven and earth, the One who has all creatures under his protection.

*"O Sacred Head, Now Wounded"*

"O Sacred Head, Now Wounded" is an English version of Gerhardt's "O Haupt voll Blut und Wunden," which in turn is a German translation of a Latin hymn believed to have been written by St. Bernard of Clairvaux. Although some authorities believe the hymn to be from the pen of Arnulf von Loewen, tradition has always linked the poem with St. Bernard. An old manuscript of the hymn in the *Stadt-bibliothek* in Nuremburg bears the following inscription: "As now St. Bernard had spoken these words with quiet earnestness of desire, the image on the Cross bowed itself and embraced him with its wounded arms, as a sure token that to it this prayer was most pleasing."

Gerhardt's translation first appeared in Johann Crüger's *Praxis Pietatis Melica* of 1656. Dr. James W. Alexander, of Princeton, gave his translation in *The Breaking Crucible*, and it at once gained popularity. The tune has an interesting history stretching far back into the middle ages. It was originally the air of a German love song, "Mein G'muet ist mir verwirret, Das macht ein Jungfrau zart," which was recast by Hans Leo Hassler and published by him in his *Lustgarten Neuer Teutscher Gesang* of 1601. Hassler's tune was first used as a setting for the hymn "Herzlich thut mich verlangen, Nach einem selgen End" in the third edition of *Harmoniae Carminum Latinorum et Germanicorum genere*, 1613, a hymn by Christoph Knoll intended for the dying. The tune next appeared with the same text in Schein's *Kantional*, 1627, and also with the hymn "Ach Herr, mich armen Suender," in Crüger's *Praxis*, 1648. The first appearance of the tune with Gerhardt's hymn was in the 1656 edition of the *Praxis*.

*"The Duteous Day Now Closeth"*

For the last one hundred years "Nun ruhen alle Wälder" has been

a household word in Germany, although the hymn did not gain much popularity at the time of its appearance. Frederick the Great referred to it as "silly and dumb stuff." The hymn became the object of much shallow wit, and the first stanza was singled out by the Rationalists as their target: how can the dead woods rest, which never are awake, and how can the world lie in slumber? We know that when one half of the world retires to sleep the other half awakes from it! The ridiculed stanza reads:

Nun ruhen alle Wälder,  
Vieh, Menschen, Städt, und Felder,  
Es schläft die ganze Welt;  
Ihr aber, meine Sinnen,  
Auf, auf, ihr sollt beginnen,  
Was eurem Schöpfer wohlgefällt!<sup>4</sup>

However, the poet Richter said of it, "If to represent the earth as tired and woods and trees as sleeping is not true poetry, then Vergil was a blockhead, for what Paul Gerhardt writes is almost a verbatim translation of those lines" (Aeneid IV, lines 522-528).

The fact that different translations have been made attests to the inspirational power Gerhardt had and still retains today. However, translators have felt free to reduce the nine original stanzas to three or even two, and to eliminate ideas that are repugnant to contemporary theology. Robert S. Bridges omits Gerhardt's idea that Satan is not allowed to devour us nor are angels to defend us. When one compares the translations of Bridges, Catherine Winkworth, and Frances Cox, the difference between the seventeenth and nineteenth century idea of prayer is readily apparent. Gerhardt's contemporaries saw prayer as a kind of charm which would ward off evil and act as a protecting shield, whereas the nineteenth century saw prayer as a communion, a merging, in which nature acts merely to give insight into the spiritual life. We need to remember, in understanding Gerhardt, that his time was highly superstitious.

*"All My Heart This Night Rejoices"*

One authority dates this hymn in 1653, just at the time when Gerhardt was in the midst of the most severe personal suffering. One would not gather from the triumphant note of the hymn that the author was passing through a state of pain and suffering.<sup>5</sup>

"All My Heart This Night Rejoices" consists of fifteen stanzas; the translator, Catherine Winkworth, has translated only ten of them because "In many instances even fine hymns are weakened by repetition or disfigured by verses of decidedly inferior merits; this is espe-

cially the case with Paul Gerhardt, notwithstanding the remarkable beauty of his works."<sup>6</sup> Contemporary hymnals contain about four of the ten stanzas. The hymn first appeared in Winkworth's *Lyra Germanica*, 1855, and later in her *Chorale Book for England*, 1863.

"Fröhlich soll mein Herze springen" is more a carol than a hymn. Christmas night in Bethlehem is pictured: one sees the angelic choir, hears the invitation which Jesus gives, responds, and finally promises to serve Christ eternally. The note of personal religion always distinguishes the German carol from others. German Christmas poetry has as its central idea "the birth of Christ in the individual soul, not merely the redemption of man in general."<sup>7</sup>

The hymn has had many tune settings, the first tune, used in the *Praxis*, was Crüger's own composition. In 1666 Johann Georg Ebeling provided it with the tune, "Warum sollt ich mich denn graemen," also called "Bonn" or "Ebeling." It appeared in Ebeling's publication of *Das ander Dutzet Geistlicher Andacht-Lieder Herrn Paul Gerhardt's mit neuen Melodeyen*.<sup>8</sup>

### "Commit Thou All Thy Griefs"

According to tradition, Gerhardt wrote this hymn after he had been expelled from Berlin with his wife and children. On the way to Saxony they stopped at an inn, and there, with eyes to the future, he wrote this hymn to comfort his family. Despite the fact that the hymn appeared in the 1656 edition of the *Praxis* and Gerhardt left Berlin in 1666, the story is an attempt to show the hymn as the expression of the hopes of a man who had just emerged from the Thirty Years War, and who would in the future express these words again and again when one by one four of his five children would die, his position in Berlin taken away, and his wife taken in death. Gerhardt's theology in this hymn seems to be "trust in God and everything will work out all right."

In its German form the hymn is an acrostic on Psalm 37:5, "Commit your way to the Lord; trust in him, and he will act" (RSV), formed by the initial words of each stanza. According to Lauxmann this hymn is "the most comforting of all hymns that have resounded on Paulus Gerhardt's golden lyre, sweeter to many souls than honey and the honeycomb . . . truly a hymn which, as Luther's 'Ein feste Burg,' is surrounded by a cloud of witnesses."<sup>9</sup>

Approximately two dozen translations have been made into English, among them the popular "Give to the Winds thy Fears" by John Wesley; "Commit thou all thy griefs" by John Wesley; "Commit thou all thy griefs" by Farlander and Douglas. The German original



was written in twelve stanzas of eight lines each. John Wesley cut them to eight stanzas and printed them in his Georgia hymnbook, *Hymns and Sacred Poems*. Most hymnals have today divided them into two hymns: (1) Commit thou all thy griefs; and (2) Give to the Winds thy Fears.

The tune "Narenza" is of German Roman Catholic origin, appearing for the first time in *Katholische Kirchen Gesang*, 1619. In 1677 the *Muensterisch Gesangbuch*, printed by Dietrich Raessfeldt, published a different version of the tune. The present tune is an adaptation by William Havergal which was first published in his *Old Church Psalmody* of 1847.

### Hymns Born of Affliction

Paul Gerhardt's hymns express much that is universal and timeless, and were all born out of the severe afflictions and tribulations of his own life and the disasters of the Thirty Years War. But Gerhardt conquered grief and distress because he passionately trusted in God and believed that God would give him strength and protection against all evils and unhappinesses of the world. Deeply conscious of the reality of sin he sought meaning and found himself in Jesus Christ. It is because of this intense faith in Jesus that Gerhardt's hymns are popular; they speak a truth which is universal and timeless, and in such a way that every individual believer understands. He speaks and sings of the glory of God in all phases of Christian life—the home, mankind, the world. Because the Christian can be the man of faith in the temporal world, death has no power over him.

Catherine Winkworth, the brilliant translator of German hymns, has given this estimation of Gerhardt's contribution to the hymnody of the Christian Church:

As a poet he undoubtedly holds the highest place among the hymn-writers of Germany. His hymns seem to be the spontaneous outpouring of a heart that overflows with love, trust, and praise. His language is simple and pure. If it has sometimes a touch of homeliness, it has no vulgarism; and at times it rises to a beauty and grace which always gives the impression of being unstudied, yet could hardly have been improved by art. His tenderness and fervor never degenerate into sentimentality, nor his penitence and sorrow into morbid despondency.<sup>10</sup>

### FOOTNOTES

1. Armin Haeussler, *The Story of Our Hymns* (St. Louis, Eden Publishing House, 1952) p. 671.
2. Albert Edward Bailey, *The Gospel in Hymns* (New York, Charles Scribner's Sons, 1950) p. 326.

3. James Moffatt and Millar Patrick, *Handbook to the Church Hymnary* (London, Oxford University Press, 1951) p. 148.
4. *Deutsche Gedichte* (Düsseldorf, August Bagel, 1958), edited by Benno von Wiese, p. 106.
5. *Handbook to the Hymnal* (Philadelphia, Presbyterian Board of Christian Education, 1935), edited by William C. Covert, p. 143.
6. Robert Guy McCutchan, *Our Hymnody* (New York, Abingdon Press, 1937) pp. 125-126.
7. Moffatt and Patrick, p. 18.
8. Haeussler, p. 179.
9. *Ibid.*, p. 344.
10. E. E. Ryden, *The Story of Christian Hymnody* (Rock Island, Augustana Press, 1959) p. 100.

### Hymnic News and Notes

A recommendation that Methodist churches make "appropriate use of all sources of music, both traditional and contemporary," has been issued by the denomination's Commission on Worship.

The church must have "minds and spirits open to new music and its uses," asserted the commission, and added that "values for renewal . . . may be inherent in that which even the most advanced-thinking composers are offering." The "freedom of musicians responsibly to use experimental forms," said the resolution, is as "basic as the freedom of all leaders to express truth through any media."

At the same time, the group said that the "church also is called afresh to be concerned with all the arts and to encourage artists in giving expression to spiritual understanding."

Bishop Lance Webb, Springfield, Ill., chairman of the commission, said that the reference to "all sources of music" included jazz, folk music, and instruments such as guitars, drum, trumpets and other wind and string instruments, in addition to the traditional organ and piano.

*Moscow television* recently broadcast a half-hour program in English, featuring what it called the leading song of the American protest movement, "We Shall Overcome." The program, called "For Those Who Know English," was broadcast over the third and newest TV channel in the Moscow region which is to be devoted to educational programs. The music was performed by two young men on guitars, a third on bass, and two young women vocalists. "Down by the Riverside" was presented as a Negro spiritual under the title: "I Ain't Gonna Study War No More."

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*Errata:* On page 121 in the article "The Place of Hymnody in the Ecumenical Movement," Vol. XVII, No. 4, the date of Greiter melody is given as 1511 instead of 1524.

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*Frank Mason North: His Social and Ecumenical Mission* is the title of a full-length (300 pages) biography of the author of "the most notable hymn of the 20th century," "Where cross the crowded ways of life." The author is Prof. Creighton Lacy (Duke University), and the

publisher is Abingdon Press; price \$6.50. While Dr. North is today best remembered for this widely-translated and widely published hymn, he was long a missionary and ecumenical and social concern leader—and his story is well told as preserved in this new volume. To hymnologists it is of interest that some dozen or more of Dr. North's hymns (unavailable elsewhere in any in-print publications) appear in full in Prof. Lacy's biographical study.

*A hymn festival service* has been prepared for use by individual congregations and in community observances to mark this year's 450th anniversary of the Reformation. The program was designed by the Rev. Mandus A. Egge, executive director of the Commission on Worship and Church Music of the American Lutheran Church, and includes some of the best known hymn texts and musically great hymn tunes used in the Lutheran Church.

Hymns written by Luther are used for the first part of the service, including "Lord, keep us steadfast in thy word," "From heaven above to earth I come," "All praise to thee, eternal Lord," "Christ Jesus lay in death's strong bands," "A mighty fortress is our God," and "Come, Holy Spirit, God and Lord." The texts of all six hymns are by Luther and in some instances the tunes are also by Luther.

In the second part of the service, hymns typical of the Reformation Church are used. These include one hymn by Nikolaus Decius, "All glory be to God on high;" one by Philipp Nicolai, "Wake, awake, for night is flying"; and one by Paul

Gerhardt, "O how shall I receive thee." These three hymns are from Germany; one from the 16th century and two from the 17th century.

The service is concluded with a hymn from Scandinavia, indicative of the spread of the Reformation into other countries. This hymn, "Built on a rock the church doth stand," is by Nikolai Grundtvig of Denmark and is sung to the tune by Ludvig Lindeman of Norway. It comes from the 19th century.

## BOOK REVIEWS

*Luther's Works, Volume 53: Liturgy and Hymns*, edited by Ulrich S. Leupold. Fortress Press, Philadelphia, 1965, 356 pages. Price \$6.

Various translations of Martin Luther's hymns have appeared to date. To translate these into English is indeed a challenging task. Though the Nightingale of Wittenberg, as Luther was called by Hans Sachs as early as 1523, made it a point to write so simply that the common man might understand him without difficulty, his hymns are by no means easy to translate. Many have tried their luck at it and burned their fingers in the attempt.

Among his many translators was George MacDonald (1824-1905). In his foreword, Editor Ulrich Leupold says on pp. 199-200 of the present volume:

"Perhaps the most felicitous attempt to translate Luther's hymns without loss of their original ruggedness was made by the Scottish theologian and writer George MacDonald—. MacDonald's translation, used in this volume, has been completely passed by in com-



mon use, presumably because he consciously, and often successfully, tried to express Luther's robust lines in an English idiom of similar character. Obviously he took for a pattern the older English verse. He sought to preserve the vivid metaphors, metrical irregularity, and folk song quality of Luther's hymns. He imitated Luther's preference for monosyllables by using mostly Anglo-Saxon words. Due to the prevalence of feminine rimes in German poetry and their scarcity in English with its lack of suffixes, many hymn translations from the German suffer from a tedious repetition of rimes on 'ation,' such as creation, salvation, foundation, and justification. These words tend to make the English style more academic and pompous than the German. MacDonald almost completely avoided them.

"We" (continues Leupold) "offer most of the hymns in a slightly revised version of MacDonald's translation. Our edition would like to present Luther's hymns in an English form which is as close as possible to the original melodies. In cases where MacDonald's text seemed to be unclear, inaccurate, or unsingable, changes were therefore made by the editor, with an occasional assist from other standard translations. Minor variations in orthography and phraseology have not been noted. Major changes have been indicated in the introductions to the individual hymns." (p. 201)

Then follow Luther's hymns in what Dr. Leupold considers Luther's

chronological order: though this is often not important, it is frequently debated. Thus at the very beginning, Luther's *A New Song Here Shall Be Begun*, Prof. Leupold begins with what he himself (p. 212) refers to as a ballad rather than a hymn; however, others have begun their collection of Luther's hymns with this famous work, written to honor two Belgians, the first two martyrs of Lutheranism. It is included written as a hymn in The Lutheran Hymnal (#259), *Flung to the heedless winds* (2 stanzas). MacDonald's translation is complete and includes twelve stanzas, parts of which (e.g.) "Leave off their ashes never will" (st. 10) already point to the complaints of many.

Dr. Leupold lists *Dear Christians, Let Us Now Rejoice* (TLH #387, transl. by Rich Massey) as Luther's first hymn. Many today dispute this, already for theological reasons, and let Luther's famous hymn *Aus tiefer Not, (From Depths of Woe)* (TLH #329, Cath. Winkworth's translation) be the first hymn. Whereas the former is an account of the life and work of Christ in song, the latter is a penitential hymn with a marked evangelical accent. Martin Luther wrote the majority of hymns at the time he experienced difficulties with the unruly peasants and with Thomas Münzer and Andreas Carlstadt, two men whose iconoclastic endeavors he deplored deeply. Both stressed what man does to follow the example of Christ rather than accept the work of Christ as Savior, and sought thus to quiet the peasants. Basically, Luther regarded Münzer and Carlstadt as being no better than the Anti-Christ,

since they sought to drive the Christ from His throne and thus belittle Christ's work of atonement. MacDonald's translations, though they attempt to express themselves in clear English, are too archaic and corny for present day use, e.t. stanza six particularly where we read:

Then gracious God did grant to them

To pass true priesthood's border,  
And offer up themselves to him,  
And enter Christ's own order,  
Unto the world to die outright,  
With falsehood made a schism,  
And come to heaven all pure and white,

To monkery be the besom.

And leave men's toys behind them. (p. 215)

Luther's famous German translation of *Veni, Redemptor gentium* MacDonald translates with "Come, the Heathen's Healing Light." Martin Luther's German version (*Nun komm, der Heiland*) is often referred to when mention is made of the irregularities called for by Luther (7.7.7.7.) These are explained and defended by Wilhelm Stapel in his Luther's *Lieder und Gedichte* (Stuttgart, 1950) and by others who considered them typical of Luther's own character. However, when MacDonald's translation (stanzas 3, 5, 6 and 7) seeks to follow the practice of Luther, he becomes crude and unclear, as may be seen in his stanza 7, where he says:

Shine thy manger bright and clear,  
Sets the night a new star there;  
Darkness thence must keep away,  
Faith dwells ever in the day.

MacDonald (p. 241) fares better in his translation of *Gelobet seist du Jesu Christ*, one of the Reformer's earlier hymns, in which he retains its character as a *Leise* by closing each stanza with *Kyrioleis*. MacDonald, oddly enough, is more successful also in his setting of *Jesaja, dem Propheten, das geschah* (*Isaiah 'twas the Prophet*) (pp. 82-83) often referred to as the German Sanctus. This is an unusual hymn of sixteen lines with ten syllables in each. Göthe, in his review of *Des Knaben Winderhorn*, referred to this hymn as being "barbarisch gross" (barbarically great); in it Luther interprets the text in part and employs elements of both recitative and aria. The tonal range of the entire melody does not exceed an octave and at its close the melody fades away like smoke, thus interpreting its text literally. Throughout the hymn in its original German version, Luther carefully heeds the text and its accents and thus relates it to mediaeval plainsong. Though heard rarely in America, the hymn's popularity grows as people begin to sing it more; however, many are unaware of its character and beauty.

According to Julian (p. 760), C. K. J. Bunsen, the famous versatile chemist who interested himself also in theology, liturgics and hymnology, said that Martin Luther's *Mit Fried und Freud ich fahr dahin*, is a noble swan-song which has comforted many princes and pious Christians in their last hours. Some have said that this hymn was written by Luther likely for the Feast of the Purification of Mary. It is based on Simeon's *Nunc Dimittis*, recorded in Luke 2, 29-32; some use it on the

Feast of Epiphany, on the Festival of Presentation, for missions, and it has been included in the Order of Compline. Its text reflects that Luther did not believe that hymns of sadness have their place at funerals and burials. Dr. Leupold (pp. 247-248) has provided a revision of MacDonald's text and includes an assist in the third stanza taken from Catherine Winkworth's *Christian Singers of Germany*. The text, as provided by Leupold, does not reflect the failings found so often in MacDonald's work and is also more singable.

We regret that we cannot say the same for MacDonald's translation and for the alterations included by Leupold. The text has a number of good parts, but others are awkward and clumsy. While this is true also of Luther's famous original text and its melody, we are certain that the versions of *Christ lag in Todesbanden* found in *The Lutheran Hymnal* (#195) and in *The Service Book and Hymnal* (#98) are preferable. The character of the hymn is likely too germanic and too profoundly theological for the editors of most other hymnals and MacDonald's translation does not help the cause along.

Martin Luther's *Ein feste Burg ist unser Gott* is likely the blessed Reformer's most popular hymn. It is certainly his most widely published hymn; more translations of it have appeared than of any other hymn. In hymn polls of North America it usually outranks all other hymns. Based on Psalm 46, it is ecumenical and is sung also by Roman Catholics. In it, as in *Erhalt uns, Herr, bei deinem Wort* (Lord, Keep Us Steadfast in Thy Word; *The Lutheran*

*Hymnal*, #261; *Service Book and Hymnal*, #155), Martin Luther keeps himself under control and discipline in both text and melody. We take for granted today that Martin Luther was the creator of both hymns and that both are typical of Martin Luther himself.

All these facts notwithstanding, *A Mighty Fortress* is likely Martin Luther's most difficult hymn to translate and sing, especially when sung in its original rhythmical version. The hymn is published rhythmically only in *The Lutheran Hymnal* (#262) and in the hymnal *Songs of Syon* (London, 1923, #421, where its text is *To God the Father Let Us Sing*), the *Evangelisches Gesangbuch* of Germany (201) the Spanish *Culto Christiano* of Central America (#129) and the Dutch *Gezangboek der ev. luth Kerke* (#118) of Holland. Isometrically only it occurs in the American *Service Book and Hymnal* (#150), in *Laudamus* (#120), the official Hymnal for the Assembly of the *Lutheran World Federation*, and in practically all remaining hymnals of Christendom. To our knowledge only the isometric version occurs in all English Roman Catholic hymnals published to date in the U.S.A.; the same applies to all hymnals published in Great Britain, the only exceptions being *Songs of Syon*, referred to before, and Erik Routley's *The Music of Christian Hymnody*, published in 1957 (p. 183) which latter work is not a hymnal. Of greatest value in the present volume in Dr. Leupold's treatment of this hymn are his prefatory remarks on pp. 283 and 284. His discussion on these pages deserve to be read by all who seek an



historical and deeper understanding of Martin Luther's *Ein feste Burg*. However, the English text of the translation provided is unacceptable for use today. A careful search of many hymnals will reveal that MacDonald's translation is not used even in one. How far removed he is from common usage may be seen already from his translation of the first stanza, which reads as follows:

Our God he is a castle strong,  
A good mail-coat and weapon;  
He sets us free from ev'ry wrong  
That wickedness would heap on.  
The old knavish foe  
He means earnest now;  
Force and cunning sly  
His horrid policy,  
On earth there's nothing like him.

This translation would not satisfy even those who use an idiomatic English of Great Britain. We often hear people complain because the two Lutheran hymnals of America use the Hedge translation and one which is composite. Even the alterations used by Leupold to improve and modernize the text prepared by MacDonald do not solve the problem and actually add another composite translation to the one already used. MacDonald's translation will hardly be recognized by those who understand and use the original German. Its rhyming is unsatisfactory even for those who know that Martin Luther, who, though he uses rhymes, uses no rhymes at all in about one-third of his hymns. This adds to the problems which confront those who try to find the sources of Luther's melody. Leupold is right when he says that the basic integrity and strength (pp. 283-284) employed

by Luther deserve further study. Leupold then rightly adds this observation: "This is no patchwork of bits and pieces taken from here and there, but a masterpiece of musical expression. The melody reflects not only the general mood of the text, but gives strong rhythmical emphasis to the important words, (p. 284)." It has been said (by Winterfeld?) that Luther would rank even higher as a genius if it could be proved beyond the shadow of a doubt that the Reformer had prepared this hymn tune as a well-integrated patchwork.

Much more could have been said in this volume regarding the hymns of Martin Luther; these have a fixed and honored place in Christian hymnody, though they are not all sung by Lutherans. In Great Britain the hymns of Paul Gerhardt are more widely sung than the hymns of Martin Luther. Volumes have been written regarding the hymns of Luther and we are sure that more volumes will follow. This is due not only to the abundance of Luther research done today, but also to the high worth of Luther's hymns.

Throughout the book, Leupold used the original rhythmical version of the melodies rather than the debunked isometric version of later times which is still commonly used today. This adds to the value of Leupold's volume more than do MacDonald's texts. As already stated, the same applies to Leupold's historical and critical remarks. Why he chose the crude and obsolete translations of MacDonald perplexes many. A carefully prepared exhaustive study and critique of Martin Luther's hymns must yet appear. Dr. Leupold passed up the chance to



make it available already now; various features of his volume indicate that he, a former pupil of the learned Hans Joachim Moser of Berlin, was well equipped musicologically and otherwise to do so.

WALTER E. BUSZIN

*Young Children Sing*, edited by R. Harold Terry. Philadelphia 1967: 208 pages; \$4.75.

The American Lutheran Church and the Lutheran Church in America have cooperated to publish this attractive and well-illustrated hymnal for the teaching of children from three to seven years of age. This volume is for the use of the teacher—but parents of children of this age will find it equally delightful and serviceable. It is a masterpiece of the printer's art.

There are 133 hymns here; texts chosen that children can comprehend, and tunes chosen that they can sing; yet much of both belong in the "standard hymnals" of Protestantism—and will carry over into adult needs and uses. More than three dozen texts and tunes were written especially for this hymnal, and all have been tested with church school classes. Many of the older hymns have been given new arrangements and modern harmonizations. Related prayers have been inserted for use by children within the several divisions of the hymnal: Easter, Trinity, God's World, God's Love and Care, Jesus Our Friend and Savior, Our Church, Praise and Adoration, Living as a Christian, Giving Thanks.

The illustrations will add delight to the children. Sections on worship and music in Christian education,

and how to teach music to children, will be helpful to teachers and parents alike.

*Tamil Christian Poet*, by A. J. Appasamy. New York 1966: Association Press; 80 pages, \$1.25

H. A. Krishna Pillai (1827-1900) was born in southeast India (where Tamil is the native language) into a devout Hindu family. His education included the memorizing of devotional poetry of many Tamil (Hindu) saints. A caretaker of other men's estates by occupation, he was also recognized as a Tamil scholar, and as such was invited to teach in a Christian school. It was this association with Christian clergy and teachers that led him, as a man of 30, to be baptized a Christian. As he himself told the story, on the day of his conversion he turned his Tamil literary skill and scholarship to the writing of his first song in praise of Christ. That song (as translated by Bishop Appasamy) reads:

O Sea of Love!

O Sun of Wisdom, dispelling the darkness of sin!

O God who for thy humble servant's sake didst become man and didst give up thy life!

I knew not this truth and was a worthless wretch.

Now is the time to make me thine.

I offer up my heart to thee, O Prince of Virtue!

Later Krishna Pillai became a college teacher among the Tamil people, and an evangelist who won many souls to Christ. He continued to the end of his life to write Christian hymns in the Tamil language.

A large number of these Bishop Appasamy has translated—as literally as possible—in this volume. The hope is that the beauty, poetical insight, and Christian radiance of these poems may sometime be translated into English rhythmic forms for the edification of all Christians.

Bishop Stephen Neill, in an introduction to the volume, notes: "Tamil is a very difficult language, and is little studied outside India. In consequence Krishna Pillai is little known, except in South India where he lived and wrote. This is a pity. Here we have one who came to know Christ when he was already a grown man, and so brought into the Christian Church his deep knowledge of the Hindu background and of the great Tamil culture in which he had grown up. He had great gifts of knowledge and of poetical utterance; everything that he had he gave to the service of Christ. The outward events of his life are not exciting; his life was really lived in his studies, and in the poems in which he expressed his deep and simple faith in Christ. In these he continues to live and to speak. . . . It is exceedingly difficult to translate Tamil poetry into any other language. The style is elaborate and complex; if the lines are translated literally, they may seem very strange in English, and might be difficult to understand; but if the translator departs too far from the original, the peculiar Indian flavor of the writing is lost."

A good "sampling" of Krishna Pillai's poems and hymns of devotion are given in this volume. Two brief ones—translated by Bishop Appasamy—give something of the "fla-

vor" of this poet's contribution to us all:

Let my heart always think of him,  
Let my head always bow down to him,

Let my lips always sing his praise,  
Let my hands always worship him,  
Let my body always serve him with love

Jesus who is seated within my heart,  
fragrant like a flower.

O Lord of grace, immense like a  
mountain peak of goodness!

Do thou forgive my sins!

When my spirit leaves the body

Let me behold thy divine face, radiant  
like the lotus even

On the cross on which thine enemies  
nailed thee.

And let my heart rejoice in thy sacred  
name.

Grant thou this boon to me, O Lord!

### Teaching Material

WE SING TO GOD—Katharine J. Weller; Augsburg Press; \$3.85 per dozen, 85¢ each.

• These are excellent hymn study material for children. I assume there are several volumes. I have one marked, Vol. II—Trinity Season. Each page includes a hymn and music and very concise and complete study material. There are thirty hymns, and in this particular volume every hymn is in the category of the "great" hymn of the church, when applying the usual literary, musical and theological standards of the Christian church.